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depth of personal sentiment and painter-like informality of line. The German portraits (44-47) reach their zenith with the Dürers (49-51 and 52), masterpieces of schematic line and brilliant characterization which repay all possible study.

The works of Hollar conduct us to the English Faithorne, notably to the Robert Bayfield and the John Ogilvy (87), and thence it is but a step to the elaborate mezzotints of Place and Smith (65-71), where line disappears in tone.

The Italian portraits in the Third Room, more notable for their human interest than for their artistic significance, include, however, the incisive portrait of Titian by Agostino Carracci (91) and the Michelangelo of Giulio Bonasone (93), marked deeply with the sentiment of the period. Of French works which complete the series, the mediocrity of early portraits gave place to an excellence that reached its climax with the group of Morin, Robert Nanteuil, and Edelinck—Morin with his loose line and vivid presentment, and Nanteuil and Edelinck with their firm and magnificent surfaces. The culmination of this effort may be seen in the Pomponne de Bellièvre and Marshal Turenne (104), the Philippe de Champagne (101), the Duc de Bourgogne (101), and the Louis XIV. (106). The masterpiece of Masson, Guillaume de Brisacier (98), leads to the more ambitious but less finely regulated work of the eighteenth century.

Changes in the Picture Galleries.

The dedication of the Sixth Gallery to works of the primitive masters, which has been effected recently, as briefly indicated in the BULLETIN of July, serves to emphasize their religious sentiment as well as the unity of their process and color modes. Furthermore, the embossed and gilded surfaces of many of the works are enriched by side lighting.

The kindred sentiment in tone of the paintings in the First Gallery, where works of the continental schools—Venetian, Spanish, and Dutch—of the sixteenth and seventeenth centuries are collected together, is more vitally manifested now that they are exhibited alone. The loan of four paintings newly hung in the group of Venetian works on the south wall has made this result possible. "The Venus and Cupid" of Paris Bordone, lent by Miss Marjorie C. Appleton, stands like a type for one of the best known expressions of Venetian painting; the "Madonna with St. Francis of Assisi," lent by William Sumner Appleton, and ascribed to the greater Licinio Pordenone, still conserves its charm and many portions of its original beauty of color; the portrait of a "Venetian Senator," ascribed to Tintoretto, and lent by Miss Alice M. Longfellow, claims consideration as a serious work certainly of his period; while the "Madonna and Child," also ascribed to Tintoretto, and signed, has passages in the figure of the Virgin highly characteristic of the master. This work is lent by Francis Lathrop of New York. All four pictures merit special consideration from students of the masters to whom they are severally ascribed.

No recent loan is so conspicuous in the world of pictures as the painting by Gustave Courbet, "The Quarry," lent by Henry Sayles and now hanging in the Fifth Picture Gallery. Exhibited in the Salon of 1857, in company with the famous "Les Demoiselles des Bords de la Seine," it marked a very early stage in the "realist" movement of France and presented Courbet in his happiest light as a leader of the movement. Moreover, while apart from the "Burial at Ornans" it is among his most ambitious works, it is also a conspicuous expression of his largest and sanest nature. It has his noble color and his overwhelming facility in a degree that would raise it high among any group of masterpieces, and it is, finally, imaginative; for one must call imaginative the inspiration by which the moment and its sentiment are

recorded so richly and with such sympathy for life.

Lectures on Art for Teachers.

In coöperation with the Museum, Simmons College has arranged for courses of lectures on the History of Art, which are to be offered to teachers of Boston and neighborhood. The lectures will be given in the Museum in connection with the objects themselves, which will thus serve as illustrations; and both subjects and epochs have been chosen with references to the resources of the Museum. The lectures are designed especially to serve as a means of acquainting teachers with the availability of the collections for illustrating their subjects of instruction.

Each course will consist of ten lectures, to be given at half past nine o'clock on successive Saturday mornings, the lectures in the first group beginning November 5 next, those of the second beginning March 4, 1905. The fee for each course will be five dollars (\$5.00), payable in advance. The number of students admitted to each course is limited to twenty. The college reserves the right to withdraw any course for which the number of applications is considered too small. In case of a larger number applying for any course than can be received, admission will be given in order of application. Where less than twenty teachers apply for a given course, students of Simmons College will be allowed the right to attend in priority to private applicants. Certificates of attendance will be issued.

The general plan contemplates the following courses, some of which it is proposed to repeat in successive years and others to give alternately:

1. Egyptian Art.
2. Greek Art to 400 B. C.
3. Special Branches of Greek Art; for example, Vases, Coins.
4. Greek Art after 400 B. C., and Roman Art.
5. Renaissance Painting.
6. Renaissance Sculpture.
7. Modern Painting.
8. Chinese and Japanese Art.
9. Architecture.
10. Prints and the Graphic Arts.
11. Application of the Art of Designing.
12. Methods of Museum Work in connection with Greek and Roman History and Mythology.

During the year 1904-1905 the following lectures will be given:

I. First Term.

1. Greek Art to 400 B. C., by Mr. B. H. Hill, Assistant Curator of the Department of Classical Art, Museum of Fine Arts.

2. Modern Painting. Miss Alicia M. Keyes.

3. Japanese Art. Mr. Paul Chalfin, Curator of the Department of Chinese and Japanese Art, Museum of Fine Arts.

II. Second Term.

1. Greek Art after 400 B. C., and Roman Art. Mr. B. H. Hill.

2. Renaissance Painting. Mr. William Rankin, Instructor in Art, Wellesley College.

3. Methods of Museum Work in connection with Greek and Roman History and Mythology. Miss Anna Boynton Thompson, Thayer Academy, Braintree.

Application for any of these courses should be made by letter or in person to the Secretary of Simmons College, Boston.